

COVER ILLUSTRATION

- A SKILLED POTTER
WORKING AT THE WHEEL
AT THE JUGTOWN POTTERY
IN SOUTH CAROLINA

MARCH 1942

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WE-ALL

The Japanese attack on the United States instantly changed our trend of thought in this country.

Before that attack some of us thought in terms of "I", others in terms of "we". Neither of those terms expresses our feelings today.

"I" represents only one person.

"We" may mean only two or a few persons.

Our slogan now is WE-ALL, which means every loyal individual in the United States.

We are facing a long, hard job, but when the United States decides to fight for a cause, it is in terms of WE-ALL, and nothing can or will stop us.

President Roosevelt, our Commander-in-Chief, can be certain that WE-ALL are back of him, determined to protect our country, our form of government, and the freedoms which we cherish.



President,

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"It . . . seems important to me that we should realize that, if peace is ever to come in the world, our cultural values must mean something more to us than they have in the past. All artists have something to contribute to the peaceful world of the future."

—Eleanor Roosevelt.

DESIGN

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N. E. A. Meets At Denver

• The West is expecting you this summer. Denver will be your host for the N. E. A. convention. After the convention, the vacation-lands of not only Colorado but the entire West awaits you. The N. E. A. convenes June 27, and it promises a program that will repay the convention delegate for his journey whether he comes from Alaska or Puerto Rico, Maine or California.

Located not far from the geographical center of the United States, Denver, the metropolis of the Rocky Mountain West, is 2000 miles inland from the Atlantic Coast, and 1400 miles from the Pacific. It is about 1000 miles from the Mexican border, and 1000 miles from the Canadian line. Served by numerous bus lines and seven railroads, the city is the hub from which roads lead, like the spokes of a wheel, to the great vacation-lands of the West.

From Carlsbad Caverns, near the Mexican border, to Glacier National Park on the Canadian line, the Rocky Mountain West offers one adventure after the other in scenic grandeur, and unfolds chapter after chapter in the epic of America's frontier days. Choose any western wonderland—you may reach it easily from Denver: Wyoming, land of the Yellowstone National Park, and hunter's and fisherman's paradise; South Dakota, famous for the Black Forest and the Rushmore Memorial; Utah, offering Bryce and Zion Canyons and a route to the north rim of the Grand Canyon; Arizona for the south rim, the painted desert, and land of the Navajo and Hopi; New Mexico with its old-world atmosphere, its pueblos, its kivas, its fragrance of pinon smoke. What will you remember longest from New Mexico? We don't know—perhaps the chorus of the old men at the Santo Domingo corn dance—perhaps "The Rock of Ages" in the depths of Carlsbad Caverns.

Fortunately the N. E. A. delegate who comes to Denver can combine his convention trip with summer school plans, as well as with vacation experiences. Within Denver itself and at distances of only a few miles from the city, are located fine universities, each of which will offer unusual summer school opportunities this year.

ART EDUCATION PROBLEMS

- How our educational system and those vital cultural values for which we are now at war can be preserved is our immediate problem. It calls for prompt attention. All those agencies which have the responsibility of maintaining and projecting culture in America have a grave responsibility. This means, of course, schools, colleges, teachers, museums, libraries, art associations and countless institutions which go to make up our social order. Particularly important are the schools, colleges and places where our youth is brought in contact with the arts and their inseparable relation to complete living.
- There is little doubt that much guidance is needed lest school administrators in their zealous endeavor to help win the war, frantically cut out all the arts in the school program. Or the timid teacher not too well aware of the significance of education in its fullest meaning may feel the arts are not among those things that humans need to have. That this is a serious mistake may be seen by a study of modern educational philosophy. In our last number we published several statements by prominent educators who are in a position to see the situation in the time perspective. Therein lies much food for thought and good advice for the bewildered educator.
- What further help can be offered? What can be accomplished to make our aims possible? For one thing every educator must be keenly alert. There never was a time when his responsibilities were so great nor his position so precarious. Our schools, our educational ideals are on trial for their lives just as our very democracy and national ideals are being challenged. Everyone who believes in the arts as sound, basic educational stuff must clarify his thinking, make a restatement of his ideals and do all in his power to live up to them.
- Then we must cooperate in every way possible. This is no time for individual exhibitionism or personal triumph. The goals we must aim for have broad human implications. We must unify our efforts, teacher with teacher, school with school, teacher with community, school with community and so on. Educational associations must need do more than talk and listen. They need to inter-relate their efforts for action.
- To be specific, persons really interested in art should get in contact with the big constructive movements. Art teachers and supervisors should get behind the best constructive movements to solve nation-wide problems. There never was a time when a united front was more needed than in America today.
- The various art education associations could well unify their efforts for the real good of the art teachers in America as a whole. There is a serious problem of getting really reliable art advice to teachers all over America.
- We have on several occasions expressed our willingness to help to assemble the high points of the various art education associations through the pages of the magazine and make them available to a wide range of readers throughout America and Canada. This is but one of the ways we might join with other educational agencies to make valid art and educational assistance available to a greater number of educators at relatively small cost. This might be one way to economize for strength and help bring about a more united front which has sadly been lacking in the past.
- Right now when there can be little time or money spent on non-essentials, art teaching must mean something and more than it generally has in the past. It is the responsibility of teachers of art to throw away all stereotypes, patterns and busy work. There are much more important objectives to accomplish if art education is valid, than presenting pupils a series of novel, "catchy" and temporarily engaging things to do. The art program must be based on the firm foundation of the best educational knowledge. The teacher must have worthy purposes and be keenly aware of how the individual is growing through art experiences, in those capacities considered valuable by society in general and the best educational standards of today.

Felix Payant

AN ARTIST IN EVERY CHILD

By GLADYS RISDEN

● Two-year-old Pat's terrorized scream rang through the house: "Mama! Breakfast! Dark!" What Pat was saying was that it was dark while she was eating breakfast. It had never been dark when she ate breakfast. One of childhood's most terrifying experiences is such a failure in the apparently universal rhythm of day and night.

Mother, understanding the source of her terror, calmly took her to the window and pointed to the summer squall cloud obscuring the sun, talking to her about it in the story structure two-year-olds can understand. "Dark cloud plays a joke on Pat. Dark cloud hides the sun. It's dark. Pat can't see the sun. Pretty soon dark cloud will go away. Pat will see the sun. It will be light." Over and over she told the story to the child watching her eyes so intently. Two-year-olds must have time to understand. The sun came out. It was light.

Without a word Pat slipped off her mother's lap and ran to her easel.

At the easel Pat swiftly painted the paper yellow, then black, then yellow, then black, ripped that paper off and painted another and another. Then she began to say it with words: "Sun shines. All light. Cloud comes. All dark. Sun comes. All light. Cloud comes. All dark." At last, satisfied she trotted back to her oatmeal. Order had been restored in her world. Terror was forgotten.

Pat is a typical two-year-old who has had the advantage of a mother who can see when her child needs to talk to herself about herself and her world and has provided for the opportunity for so doing. In other words Pat did on this occasion what every child would do had she an opportunity to develop the artist within her.

An examination of the differences between Pat's experience and the art teaching common to American homes and schools suggests valuable clues to basic principles for art-education.

First. Art is a necessary and integral part of Pat's everyday living. Her painting this day resulted in a satisfying release of inner tension.

Second. Pat's goal was not "a pretty picture" to hang on the wall for Mother's guests' praise. The papers torn

from the easel were crumpled and thrown aside carelessly. She was learning that art is "saying" something, not that art is pretty pictures for winning praise.

Third. Pat had time. Mother told and retold the story. Pat painted and repainted the picture. One can paint a pretty picture in an hour but one needs hours to restore order to a disordered world.

Fourth. Pat was permitted to paint what *she* was seeing, not what *Mother* saw. Mother saw a cloud in the sky, Pat saw darkness all over. When Pat is twelve she may come in from a ramble in the fields and paint a purple cow. Mother will not say, "How ridiculous, Pat, of course there are no purple cows." She won't say it because she'll know that Pat *saw* a purple cow and has need for talking to herself about the phenomenon of light or of her own mood which produced this strange variation in the cow-pattern.

Fifth. Pat chooses her own medium in the light of what she has to say. At two her range in media is small. As the things she has to say become more complicated and her growing mind demands greater precision in saying she'll need an increased range. At ten or thereabouts she may have something to say about the mountains about which she has been reading that will send her to the easel to experiment in finding a color that will express that feeling she has when she thinks about the great mountains, then to clay to try to model a mountain range, then to the puppet stage to dramatize a bit of a child's life in the mountains, then to the Victor records files to find music that sounds like the mountains. All these may be needed to help her think about mountains.

Sixth. Pat, at two, doesn't need help on how to say it because a yellow smear can mean so many things to her. The time will come, however, when she will need help in learning the language of art. Just as an inadequate verbal vocabulary handicaps reflection so an inadequate mastery of the vocabulary of line, color, sound and movement, that is the means of saying through art, will obstruct reflection. At six, or seven, Pat will begin to have things to say which cannot be said in two-dimensional space because at that age her neuro-

muscular system will be mature enough to enable her to see new relationships. For example, she may see that all the puppies invariably respect the might of one in bone-getting. In talking about this she will need to arrange the other puppies in a circle around the one with the bone. Then Mother will help her find out how other artists have done this. At twelve or thereabouts she'll be mature enough to see something of the differences in privileges of adults and children, perhaps, of which she'll feel compelled to talk to herself. Then Mother will help her to see the differences between relations between parts and how to say these differences in her drawing.

Thus, Pat will begin her learning of the technics of the artist through the needs she feels. Throughout her childhood her appreciation of how technic increases her facility in saying will be growing until in late childhood or early adolescence she will enter naturally upon the study of the discipline of art and go as far in it as she can go with profit to her everyday life.

Inasmuch, however, as Pat's technic will always be for talking to herself and not for showing off to others she will become neither smug over her proficiency nor feel inferior because of lack of it. Sloppy work will be impossible for her because it says nothing.

Seventh. Mother's story gave Pat the materials for her reflection. As she grows older the records of what master-artists have said to themselves about the very things in life that are confusing her will play more and more important roles. Mother will never take her to an art-gallery merely to "look at" pictures. Instead it will be: "That's a problem, Pat, that has confused many people. Many great artists have said worth-while things about it. Let's see what we can find at the Art Gallery this afternoon." Arrived at the Art Gallery and the needed masterpieces found, Pat will be permitted time to live with them awhile and there will be opportunities for visiting them again.

What if Pat is not a typical child? What if there is a master-artist within?

There is an artist in every child. Let us learn to conserve this part of the child that he may live and build wisely and gayly, today and tomorrow.

Creative Talent MOBILIZED

• Creative talents of the artists and craftsmen employed by the Work Projects Administration throughout the nation have been mobilized in the all-out war against the Axis.

Designing patriotic posters is only one phase of their contribution. Their services cover a much broader field, ranging from air raid maps for civilian defense to camouflage studies, charts and working models made for use in the training of soldiers, and construction of especially designed equipment for the armed forces.

Since the United States entered the war approximately 80 per cent of all employment on art, craft and visual aid programs of the Work Projects Administration in 31 states has been shifted to tasks of varied nature for military and civil defense organizations.

For more than a year WPA has been conducting extensive experiments and studies in Massachusetts relative to methods, materials and procedure for camouflage and concealment of military and industrial installations. This work has been carried on as a certified defense project and the Massachusetts camouflage unit is recognized as one of the most successful in the world. It is doing research of a highly confidential and scientific nature under the supervision of the Army and Navy and in cooperation with an advisory committee which includes well-known scientists, physicists and architects from Harvard University and the Massachusetts Institute of Technology.

Another certified defense project is operating in Illinois where WPA artists prepare diagrammatic charts of airplane motors for use in the U. S. Army Air Corps Training Schools. This work includes enlarging charts from small scale drawings and reproducing many of them in color by the silk screen process. The instructors at these schools say that the WPA charts are a great improvement over all previous training aids of this character.

Models, both stationary and manually-operated, for use in the training of men for military service, are made by WPA craftsmen. Among these are models of engines, pumps, bomb shelters, bridges, airports, Army cantonments, trenches, infantry hideouts and machine gun nests. The New York City Art Project has turned out more than 10,000 scale models of warships of every description for tactical training of Naval Reserve Officers.

Charts depicting tools and instruments, such as hack saws, plane gauges, combination squares, vernier gauges and micrometer calipers used in the construction of airplanes, have been made by the Southern California Air Project for classroom instruction of mechanics and machinists.

Army and Navy instructors have been supplied with topographical, tactical and terrain maps, and with charts and diagrams of pontoon bridge construction, correct signalling, firing methods and various types of arms and other machines of war.

Portable medicine cabinets, parachute tables and racks, field equipment, code practicing tables, photo-storage cabinets, portable altars for chaplains and lantern slides and films are among the articles these craftsmen have produced for the Army and Navy.

WPA artists have made posters to promote recruiting, boost

sales of defense stamps and bonds, arouse interest in air raid precautions, blackouts and other civilian defense activities, combat disease and accomplish many other objectives important to safety and morale.

In New Orleans, WPA researchers and map makers produced air raid warning maps which tell the 500,000 inhabitants where to go and what to do in the event of a bombing raid. A master map shows the density of population and divides the city into sections of 500 population each. Smaller detail maps of the various sections are for air raid wardens. They show location of police stations, fire stations, school buildings and other structures which might be utilized as air raid shelters; hospitals and first aid stations; fire alarm boxes, police call boxes and fire hydrants.

At the request of Army authorities, WPA instructors in many states have organized free classes in map making, sign making, photography, drawing and various other crafts. In Florida, particularly, these classes have been widely attended by both officers and enlisted men.

Long before the actual declaration of war, when Uncle Sam began inducting young men into the military service, the creative talents of WPA artists and craftsmen were enlisted in the task of helping build the morale of the nation's growing Army and Navy. Artists turned their attention to paintings, drawings, prints, murals, mosaics, plaques, frescoes and cartoons to relieve the monotony of bare walls and put color into drab Army cantonments and Naval bases. They drew the pictures for animated cartoons for training purposes. Craft projects devoted full time to making draperies, curtains, lighting fixtures, furniture, fountains, sculptured pieces and other decorations for officers quarters, service barracks, recreation halls and theatres located on military reservations.

Many of the WPA Community Art Centers were utilized as recreational centers for the service men. In Florida, at Jacksonville and Pensacola, the Art Centers have become the regular meeting places of thousands of the men in uniform while off duty. Open house is observed every weekend. Merchants donate games, equipment, furniture and refreshments. Arts and Crafts Projects make checkerboards, dart games and other amusement devices for the men. On Saturday night, WPA artists give talks on art and conduct classes in drawing and photography. The dark rooms are placed at the disposal of those who make photography a hobby, and a teacher gives instructions in taking and developing pictures. These Art Centers offer a real accommodation to the men who want to send pictures to the folks back home. Other facilities include a reading room, music room and an art reference library, all available free of charge.

WPA has 100 Community Art Centers operating in 22 states. In each of these are found teachers and leaders in art participation activities. Many of the centers also have associated with them projects employing designers, illustrators, creative painters, draftsmen, silk screen operators, picture frame and map makers, sculptors and experts in creative and record photography. Their particular skills and services are at the disposal of military and civilian defense authorities constantly wherever they are needed, and they are doing their bit to help win the war.



AN OLD ART REVIVED

By MARION GRUBB

● Interest in the revival of the work of the early American potters has been springing up of late all over the country. From California to North and South Carolina we hear of enthusiasts who are either repeating the work of pioneer craftsmen or beginning where those craftsmen left off, to produce new forms or new glazes while continuing the old tradition.

Pennsylvania was one of the early pottery-making states; and to those who take pleasure in the "Dutch" arts it is interesting to learn that the lost art of making true "Dutch" pottery is now being revived, not by a native Pennsylvanian but by a Pennsylvanian by marriage only, a New England psychologist, who acquired her enthusiasm for the work not in an art school or museum of Pennsylvania antiquities but in a clinic, working with nervous patients, teaching them weaving, quilting, woodwork, and incidentally pottery making.

Mrs. C. Naaman Keyser turned her talents in a "Dutchly direction" she says, by the advice of her husband, who comes from a Germantown family long known for its interest in Pennsylvania history, folklore, and arts. When the family came to Brookcroft, their farm near Plymouth Meeting, Pa., he thought it might be a good idea to find out if there were really any of the old potters left, working in the traditional way with the clay molds, the slip cup of their fathers, and the conventional motifs of peacock, dove, and tulip.

In their pleasant journeys about the

country, the Keyzers found two old men still making pottery, but not in the old way; they had drawn away from tradition and what they were making had no significance as "Dutch" craftsmanship. The visitors were convinced that the craft they sought to revive had really been lost.

It would have been difficult to find a more perfect place than Brookcroft for the family's early experiments. The brook on their own land furnished the clay, two kinds of it. The boys dug it out, and Mrs. Keyser set to work, molding at first over old pieces which her husband had inherited, using a paring knife and a rolling-pin as her principal tools. The work went so well that she set herself to learn more and more about the pottery-making and about kindred crafts which often seemed to use the same motifs. She learned about quilts and wall hangings and samplers as well as birth certificates and marriage certificates done in fraktur painting. She bought a potter's wheel and kiln and set to work in earnest. Mr. Keyser did and still does the firing.

So well has she worked that the pottery-making is now a business with workshop in the basement and business department in the sun-porch, where shelves up and down and all around display the fine pieces to great advantage. In spite, however, of constant sales to museums and to individuals, the shelves have become very crowded. Demand for instruction, too, is causing the business to spill over gradually into the big barn not far away. Before long workshops and display rooms will be ready there for classes in Pennsylvania

crafts such as metal work, weaving, chip-carving. Many students wish to work with Mrs. Keyser learning these old crafts and the pottery-making as well. Plymouth Meeting has now become a center of folk industries.

It must be understood that the work is re-creative rather than imitative, although, of course, it began as imitation. There are certain methods involving the slip cup and the clay molds, and certain motifs involving the dove, the tulip, the peacock, and the parrot, which belong to the old art of Pennsylvania pottery-making. Mrs. Keyser has spent many years in the study of these along with the related arts of fraktur painting, weaving, carving, etc., examining old painted birth certificates, children's merit cards, copy-books, samplers, house-blessings in cross-stitch or fraktur, wall hangings in wool embroidery. All of these are of the same time and tradition; they are all of a piece and can be manipulated accordingly. Mrs. Keyser effects this manipulation with such a firm and knowing hand that visitors, even native Pennsylvanians steeped in the old culture, many of them having at home trunks full of old treasures, marvel a New Englander can show them in the turn of a wheel the living portrait of those home treasures which she has herself never seen.

She can do it because she has taught herself to "think Dutch." Mottoes around the rims of plates and platters, for instance, are rooted in the tradition of old Pennsylvania German pottery; but Mrs. Keyser, sure in her knowledge of the related arts, may take a motto for a child's plate not from another plate but from one of those funny little German copy-books with woodcuts above and mottoes under the woodcuts. For a set of soup bowls she may take a motto from a sampler made in a young ladies' seminary, where a whole series of mottoes is embroidered in cross-stitch: "Wenn es Suppe regnet, hat der Bettler keine Sebusse!" or "Lieber will ich ledig leben als die Frau die Hosen geben" (If it rains soup the beggar has no bowl. Rather will I singly live than to my wife the breeches give).

The handsomest of the woven coverlets have peacocks and tulips just as the plates and cups and soup tureens have them. Birth certificates and turkey platters often have parrots and roses in common, with now and then a distel fink, a small bird beloved of the old craftsmen. This flexibility within a wide range of material gives a great deal of interest to work which might as imitation alone have grown flat and lost its charm.



DUNCAN PHYFE was a cabinet maker who became extremely popular in the early days of New York City. He made the chair shown above of black walnut.

SCRIMSHAW is an interesting art carried on in early days by whalers from the Atlantic coast while they were at sea. They "etched" interesting designs on walrus tusks or bone as shown at the right. Some of the designs are most ingenious.

Do you know your **AMERICAN ARTS?**

Until recently few Americans were really interested in the Arts that grew out of our own soil. It is most fitting now that our youth learn about our national art inheritance and its place in the American Way of Life.



SLAVE POTTERY made by slaves in southern potteries long before the Civil War is now being discovered. The two views of an earthenware jug, right, show a negro face modeled in high relief with small applied ears, eyes, mouth and teeth.



These illustrations are reproduced here from drawings for the Index of American Design, W. P. A.

● The Student Workshop at Dartmouth is a well equipped shop. It invites the students to work "just because they are interested." The great number of students taking advantage of the opportunity to use the workshop leaves no doubt as to the need for the project. The enthusiasm and real accomplishment of the students are proof of its success.

Modern education is primarily interested in teaching the student and not the technic. It is less interested in selling technic than in assisting in work that will be of value to the student. That is the reason for the educational approach adopted by the Student Workshop at Dartmouth. An undergraduate college such as this one is not much interested in training students for a specific trade. Therefore, it would be a mistake to organize the workshop on that basis. There have been special cases, where students have used the training acquired in the workshop in obtaining positions.

The training would be of little value if it did not make that possible. However, it seems best to give a general training and one that is in keeping with the purposes of a liberal arts college. Psychologists have said much about the therapeutic value of working with the hands. Doctors are using hand work to help right the minds of the many persons now in institutions.

Psychologists heartily recommend hand work for children. Tests show that working with the hands reduces mental fatigue at a very rapid rate. There is proof that when physical and mental work are coordinated much has been done to insure a well balanced individual. The college student and the adult have had too little to do with their hands to make a well balanced routine and a well balanced individual. If we can get one jump ahead of the psychologist who employs occupational therapy we can do more good than he is doing. Why not preventive therapy?

More and more emphasis must be placed on the type of education which the Student Workshop represents. Perhaps, some time in the future, the need will be so general and so well understood that instruction and tools will be made as easily available as books have become through our present library set-up. And why not?

The Student Workshop at Dartmouth was planned in December 1940 and by January 1, 1941 tools and equipment were moved in. Activity in the Student Workshop was placed on a purely voluntary basis. No clubs were organized and no special invitations were issued. An attempt was made to get

A STUDENT WORKSHOP

By VIRGIL POLING
Director of Workshop



The offerings of the workshop are varied in keeping with a wide range of individual student's interests.

only the students who were genuinely interested in the work.

Tools had hardly been arranged when the activity of students made the shop hum. A sign was made and placed at the front entrance. This brought many students to inquire about the possibility of making radio cabinets, book cases, etc., and the benches were soon filled. The Physical Education Department voted to offer Student Workshop as a Recreational Activity and many students took advantage of this opportunity to make time for workshop projects. Soon about 75 students were working actively on various projects.

The projects seemed to grow in exact proportion to the number of workers

and when three boats were well under way it was necessary to look for more space. After the Spring Recess the Workshop expanded into another room.

It was expected that the spring weather and outdoor sports would lure many of the workshop enthusiasts away, but when the spring "Rec" students were counted more than 50 had signed for Student Workshop. It was interesting to note that as the spring weather progressed the students stuck to their projects and were eager to put in long and late hours. This was so definitely true that the director found it extremely difficult to find time for a set of tennis, even during the final examination period. Three students were

AT DARTMOUTH COLLEGE



Tools and instruction in the use of them are made easily available to all the students at Dartmouth.

such ardent workers that they stayed after Commencement to finish their projects.

The first semester of the 1941-42 school year started with a large number of workers. It was most interesting to note that these included a very high percentage of juniors and a very low percentage of freshmen. This was encouraging, because it showed a very definite carry-over from the previous year and a real willingness to work with no thought concerning "Rec" credit. More seniors are working this year than last. On the whole, the classes are now quite well represented, with the largest numbers coming from the sophomore and junior classes.

A careful check-up this year reveals the fact that the workshop comes into contact with a really large number of Dartmouth men. About 225 different men work actively on one or more projects during the year. When we count the number coming in for odd jobs such as making fraternity paddles, snow sculpture armatures, ski repairs, etc., the number reaches about 600, or almost one-fourth of the student body.

The offerings of the Workshop is naturally varied in keeping with the wide range of individual interest. They include wood working and cabinet work; selection decoration and finishing woods; metal work; jewelry; leather-work; work shop planning and opera-

tion and training for camp councilors.

Many interesting cases have developed through the workshop activity, last year Dick Cardoze, then a junior, brought an organ to the workshop for repairs. The project became more and more involved and he ended with a practically new organ. The bellows system was discarded for one operated by an electric motor. The mechanism was rebuilt, a new cabinet was made, and new action was added for chimes. In short, the old organ took on the appearance of a really modern piece of furniture and the tone was excellent.

The first adventure was by no means Dick Cardoze's last with organs. When the school year opened in September, Dick appeared at the workshop with an elaborate piece of organ mechanism. While working in Missouri during the summer he had unearthed a large church organ. It was fifty or more years old and the mice had a delightful time with the felts and all the little holes in the mechanism. It was a fine old organ which had required the services of two extra organ boys to operate the bellows when it was played. There were 19 stops, compared with nine or ten in the average parlor organ, and it was a challenge to any amateur organ builder such as Dick. Electromagnetic stops are being added and the repaired mechanism is going into a really fine new cabinet. It will be a piece of furniture and an instrument worthy of any home.

The background required for this work has been varied and has been acquired largely as the work progressed. Dick has been from the cellar to the attic of every organ on the campus. He has talked organs with all who have shown any willingness to talk organs with him. He has literally read all the books in the library on organ building and was, a few weeks ago, almost finished with all the back issues of the "American Organist" magazine. He has made a study of the history of organ building and knows the development of materials, mechanism, etc. It has been fun for him, certainly a worthwhile experience.

Some of the students have started shops in their homes. These range from shops with a few tools to father-son shops representing an investment of several hundred dollars. Other students have asked to help in arranging or adding tools to shops which they already had in their homes.

Many have learned to make, sharpen, and properly care for tools. This has been one of the most encouraging parts of the workshop activity. It is proof that the interest started here will be continued.

AN EXHIBITION THAT WORKED



Visitors used the finders, participated in the exhibition, learned about art and liked it.

By **JOHN FRENCH**
San Jose, California

● Recently I watched of group of students as they toured one of our college art exhibitions. The gallery was circled at a mile-a-minute pace; the circuit of the group of thirty paintings was completed in half a minute. The paintings, stretching in an evenly spaced line, clicked by the students like telephone poles. And there was no comment in the group. There was no change of expression on any face.

To these potential appreciators the exhibition was dull. Art was boring. The pictures did not reach out to this group; these students made no attempt to explore the paintings. They did not participate.

A few days later a class of freshmen students, enthusiastic about a completed unit of the work, asked if they might have an exhibition of their own. I hesitated about approving. The work, to be exhibited was a group of pencil

drawings in line of still life. The drawings were sensitively composed and often vividly personal. But, as work by freshmen, there was no startling or unusual technic. The subject matter, still life, offered no dramatic subject matter or story-telling interest. The medium—line drawing in pencil—left out the liveliness of color or the dramatic interest of dark and light. I was afraid that I foresaw rows of racing students ignoring the exhibition.

I explained these difficulties to the class. And we decided that if the exhibition would not interest the casual observer, we would make the visitor take part in the exhibition.

First we tried to dramatize the pictures. To avoid a possible monotony (pencil drawings can have a pallid quality) we decided to use color. We tried various colors next to the pictures, but the color intensity killed what contrast the drawings had. So we surrounded each drawing with a wide mat of warm grey that contrasted with the cool white

of the paper. Outside this mat, we used a narrower band of rich blue-green that gave color to the room, but that was separated from the drawing.

Long lines of evenly spaced pictures, we felt, invited a "gallery trot." So we grouped the plates into units of three or four, and emphasized stopping points around the room. For instance, single pictures were emphasized by placing them against strong, vertical panels of color. But our main job was to encourage the visitor to take part in the exhibition.

We put one of the still life arrangements up in the gallery. Now observers could compare the subject matter with the created organization.

Then I asked a student, Bill Jong, to sketch each step of his picture planning. Bill showed in a series of seven plates what he had seen in the "character of the still life." He diagrammed how and why he had selected his final view of the still life. He showed how he had decided on the picture's limits. He pointed out, by means of colored and dotted lines, what movements he felt were important in the subject matter.

Almost every visitor took time to read the informal, typed explanations that invited them to compare their findings with Bill's. A typical notice, one of the seven, read:

"Here is Mr. Jong's final position. He feels now that he has a pleasing distribution of straight and curved lines, and he feels that he sees the objects from a characterful viewpoint. But even now he changes some things. For instance he has, in his composition, moved the green fruit to one side. Can you see why?"

"Mr. Jong spent some time arranging his still life on the page. No. 1 (referring to a diagram) places your interest too low on the page. No. 2 places the interest too high on the page, and too far to the left. Use the two finders, and see if you agree with Mr. Jong's final solution."

Visitors used the finders. They traced main movements with their fingers in the air. They shook their heads or nodded. They compared, argued, or agreed.

Visitor participation did not stop here. Only one drawing was analyzed, but the students applied these same suggestions to all the pictures in the room. They enjoyed pictures that they would, at another time, have ignored.

We had planned our exhibition to make the best of quiet material. Instead of an adequate exhibition, we have had students ask: "When will there be another exhibition where we can learn about art?"

• In the Swiss alpine regions sleighs have since the earliest days been as necessary a means of transportation as hand-carts and wagons. A sturdy type of sleigh is used by lumbermen in winter to carry newly cut wood from the mountain forests down into the valleys. A lighter type vehicle serves alpine peasants in summer to take the fragrant hay over steep slopes into their barns. In Swiss winter resorts the hotel porters make extensive use of typical farmers sleds to carry the luggage of guests to and from the station. The very sight of an accumulation of these ancient vehicles is intriguing, especially if it happens to be in one of the ultra modern resorts.

Aside of its display of old-time sleighs and carriages the Heimat Museum at Davos contains a heavy and extra long bobsleigh made of iron, such as used to be customary for big international bobsleigh races. Due to the remarkable development of ski-ing in recent decades sleighing events which formerly were the main features of the Swiss winter season have lost some of their importance. Today the imposing ski-jumping platforms arouse the admiration of spectators as much as the daring curves of a bobsleigh or toboggan run did thirty years ago.

But although the triumphs of the sleigh have nowadays been somewhat obscured by the far-sweeping popularity of the ski, the youth of Switzerland still enjoys its sleigh rides. In olden times festive excursions by sleigh were the chief distraction in winter, both of well-to-do city dwellers and farmers.

It must have been a jolly sight to watch a whole caravan of horse-drawn sleighs, with merrily tinkling bells, swiftly gliding through the wintry landscape from one village to the other.

Old-time sleigh-riding parties have even found a place in Swiss literature. The distinguished Gottfried Keller, for instance, described such an outing in his novel "Kleider machen Leute." Incidentally, this book happens to be one of the best in Keller's splendid series of novels "Die Leute von Seldwyla." At that time each single sleigh bore the name of the house in which its owner lived. These names were displayed on the tall and slender foreward part of the vehicle by means of woodcarved and painted figures.

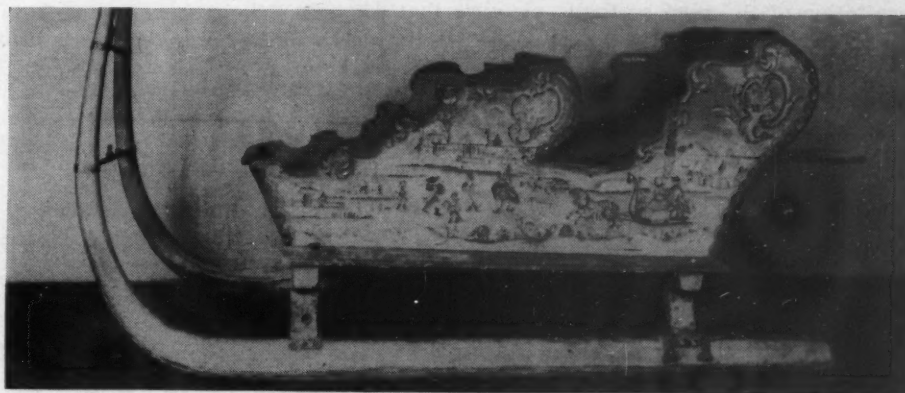
In the 18th century an artistically adorned sleigh was an essential possession of every better class Swiss home. Today some of these masterpieces are contained in the Swiss National Museum at Zurich, in the Historical Museums of Basle and Berne, and in other historical collections.

FASCINATING SWISS SLEIGHS

By DR. E. BRIMER



Ancient Swiss sleigh of the seventeenth century which once belonged to Castle Altishofen. It is now in the Swiss National Museum at Zurich.



Pictures of gay winter sports are painted on this eighteenth century Swiss sleigh now in the Museum at Zurich.

One type of these sleighs features a high and narrow bench, built lengthwise with adequate foot-rests, and accommodating from 2 to 4 persons. An ornamental figure, carved in wood, and richly gilt and painted, usually adorned the front end of the sleigh bench, while another striking figure was enthroned high up on the bow.

A still more luxurious type of sleigh consisted of a form of coach seating one or two persons. Here the passengers occupied the back of the vehicle

in beautifully upholstered, arm-chair-like seats. All the glory of wood sculpture was concentrated in the forepart of the sleigh, where either a fierce lion, a horse, a bull, a deer, a dog, a fantastic griffin, or even a pair of graceful dolphins held sway.

These vehicles de luxe were used for festive sleigh riding parties, such as the still existing "Schlittedas" in the Engadine, where ancient costumes worn by most participants add a colorful touch to an already captivating picture.

DESIGN

AND HUMAN LIVING

By EMILY FARNHAM

● The value of design may be said to be in knowing how to use the senses. Just as an insect lives better by knowing how to use its feelers, or a fish by knowing how to use its fins, so does a human being live better by knowing how to use his senses intelligently. Those who, due to the unnatural effects of civilization, make little use of sight, sound, smell, touch and taste may be counted unfortunate. For as Lin Yutang, the Chinese-American philosopher, says in his book, "The Importance of Living": "All human happiness is sensuous happiness."

And, to quote further from the same source, "... the world of spirit, with its finest emotions and greatest appreciations of spiritual beauty, cannot be reached except with our senses ... There is a great probability that our loss of capacity for enjoying the positive joys of life is largely due to the decreased sensibility of our senses and our lack of full use of them.

Why argue about it? Let us take concrete instances and cull examples from all the great lovers of life, Eastern and Western, and see what they describe as their own happy moments, and how intimately they are connected with the very senses of hearing and smelling and seeing. Here is a description of the high aesthetic pleasure that Thoreau got from hearing the sound of crickets ... And see how Walt Whitman's senses of smell and sight and sound contribute to his spirituality and what great importance he placed upon them in his description of "a snowstorm."

Design, as the visual art, belongs to every seeing human being. And it is so much a part of the nature of the human being that it is always present wherever man is present, regardless of time or the degree of man's development. It must have been the post-ape man who first felt the urge towards visual creation.

But design is not only fundamental in man's nature. It is complex and profound. All along man's path through the thousands of years that the earth has felt his footsteps, design has been with man and has grown with his mind. It is so profound that it will always challenge him for, being creative, it has no end and offers consummate satisfactions. It is so capable of growth as to have gone all of the way from prehistoric man's monolithic posts and lintels to a Frank Lloyd Wright building, and all of the way from the prehistoric cave paintings of Altamira to Rembrandt and Cezanne. Today, in our world of mass production by the machine and a too-great divorce from simple living and stresses upon fundamental things, design is more needed than it has ever been before and in more danger of submersion.

Whenever man attempts to control the appearance of his environment, he designs. And so the erection of a gate, the planning of a city, the planting of a tree and the decoration of a room are design activities. The only designs recognized

by the artist as being truly beautiful are those made by man. Nature is rich in exquisite and wonderful detail, but in general arrangement is chaotic and uncontrolled. A leaf is a design, and so is an insect, but landscape as found in nature is not designed. The artist marvels at and knows that he can never equal the designs of the leaf and the insect and, especially, the human body. But when he creates a visual composition, he improves upon the arrangement of such things as found in nature and frequently simplifies their form and changes their color for use in his design. In other words, a man-creation has nothing to do with nature except that it may go to nature for its symbols and its inspiration.

A course in design is meant to quicken or intensify visual awareness, offer short-cuts to the understanding and knowledge of design, and afford practice in actual designing. When such a course is limited to technical work on paper, there is danger of non-realization of the large meaning of design.

Ideally, design would be felt or known naturally, not taught. The principle reason for teaching it is that through the direction of an experienced designer the student may be led into design understandings and knowledges that would, without leadership, take many years to discover alone. Another reason is the need among laymen for education in discrimination between good and poor design. This need is great today due to the fact that the average American is still laboring under the aesthetic delusions of his parents and grandparents and believes that he knows good design when he doesn't. However, it is unfortunate that we must ever impose design upon persons who have not felt the desire to study it.

If, amid the terrors of the end of this first half of the twentieth century, men were to stop and listen to the visual arts or to any of the arts, they might thereby save themselves from destruction. For design is order not chaos, sanity not insanity, and positive creation not negative destruction. If all men through exercising their creative talents would learn to think creatively, then the world would become peopled with thinking individuals and not with sheep. Amongst individuals thinking for themselves there could thrive no such group system as Fascism and there could exist no dictatorship.

As Robert Henri said, "When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible."

So in design lies not only the hope of education, which has recognized for several years that it must lean heavily upon the visual sense, but perhaps also the hope of mankind.

Just so important is design to human living.

● Henri Julien Felix Rousseau was born in Laval, in the northwestern part of France, on May 20, 1844. His family was poor, his father a humble dealer in tin (*ferblantier*), but his mother, Elenore Guyard, seems to have descended from a military family of some prominence. Perhaps the colonels and chevaliers on her side of the house determined Henri to seek an army career. Though records are lacking it is probable that in 1862, at the age of eighteen, he was sent to Mexico in the service of the ill-starred Emperor, Maximilian, as a musician in a military band. Returning to France in 1866, he was demobilized the next year and became a lawyer's clerk. Soon after he may have entered the Customs service, but in the War of 1870 he was back in the army with the rank of sergeant, saving the town of Dreux "from the horrors of civil war." In 1871 he was given employment in a toll-station on the outskirts of Paris, not as a custom-house officer (*douanier*) but as a minor inspector. All this time he had been compelled, as he says himself, "to follow a career quite different from that to which his artistic tastes invited him." Around 1885, when about forty, he retired on a tiny pension, determined to become a professional artist.

● No painting dated before 1880 exists. But Rousseau had probably drawn and painted all his life. He was entirely self-taught, not because he scoffed at instruction (he later founded an "Academy" and gave lessons) but because he had been too poor to enroll in an art school. The first little pictures that survive show him working in the amateur traditions of the "eighties in France." Every self-taught painter starts under some pictorial influence. Rousseau began with memories of anonymous portraits, flower pieces, little romantic landscapes—the whole retarded idiom of folk painting which, especially since 1880, had been practiced all over Europe and the New World. Regardless of period and quality such works bear a family resemblance.

● For half a century the art of Henri Rousseau has been obscured by an insistent and almost exclusive belief in its primitivism. Because the artist was self-taught and thereby lacked the studio training of his day, Rousseau was first scorned, then loved for his "naivete." His enthusiasts allowed him no sources of development. He automatically produced "marvelous" and "angelic" works in a vacuum. Though critics glorified the man and hundreds of stories exist to prove his ingenuousness, they tell little of his art. Three decades after Rousseau's death we lack the most significant details in his biography; likewise we are uncertain about the chronological order of his paintings and nowhere do we find a serious appraisal of his style.



Exotic Landscape by Henri Rousseau. Collection Colonel Robert R. McCormick.

Henri Rousseau

An exhibition of this famous French artist's work opened January 22, at The Art Institute in Chicago. On March 18 this big collection of approximately 50 pictures will be shown at the Museum of Modern Art in New York.



The JUNGLE by Henri Rousseau. Lent by Mrs. Patrick C. Hill to the Joseph Winterbotham Collection of The Art Institute of Chicago.

ART AND THE CHILD

A TIMELY TALK TO ELEMENTARY ART TEACHERS

By DOROTHEA SWANDER

● What is the purpose of the teaching of art in the elementary grades? Surely it is neither to make artists, nor to perfect form. It is purely to develop the creative spirit of the child, to give form to his emotions and to help the child discover and develop new powers of expression. To successfully direct a progressive art program, the teacher must need to have three clear understandings. First comes an essential understanding of art itself, the purpose for which it is being taught and the goals sought. She needs to achieve within herself a philosophy of art that will help her to achieve the goals that are to be attained. She must know herself. There must be an understanding of the child and his problems. She must be able to meet the child on his own level and through her adult background and experience direct his growth and improvement. The essential qualities which make for success are few, but when they are once established success becomes certain.

Art is order, harmony of line, form, and color as felt by an individual. Art is the result of sincere creative effort with any medium that produces a design pleasing to the artist or his audience. To be considered a great piece of art, the work must be frank, direct and forceful. Any lovely form may be a work of art. This is true of a well designed iron, a piece of sculpture or architecture. The work of art may be a pure line drawing. It may be an interesting arrangement of color. But whatever form it takes, it must be honest. There must be unity or oneness. To give this unity there must be a dominant part. All other parts should be subordinate to this point of emphasis and strengthen it. The design must have rhythm. It can be subtle and pleasing or volcanic. Art is often dramatic for the artist best portrays his feelings in strong terms. Art is not sentimental representation. Some of

the best known art is expressed in pure abstraction.

Frequently the finished product is not planned in its entirety by the designer. The texture, pliability or the resistance of the material suggest the form. As it grows one movement suggests another. Soon the space is filled. Often he wishes to set to work immediately to make another and better effort in the light of what he has learned in this first attempt. Children are prone to feel this urge. In art projects children will set high goals for themselves and work with vigor and energy to fulfill them.

An artist can best guide the child to eventual perfection. Does this mean that the child is to be deprived of his right to growth in creative expression because all teachers are not artists? No, because it is not perfection in art that is the goal to be attained. The inculcation of understandings, appreciations, and love of beautiful color, line and forms and expression of themselves in different media is the goal to be sought.

Too many teachers have felt that specific training in the field of art is necessary to direct a progressive art program. True, the more training one has, the better equipped is that individual to meet the situation. But the true essence that distinguishes the successful art teacher from the unsuccessful is not the amount of training but the spirit, feeling and understanding with which the problems are met. The teacher must need to be sympathetic, understanding, alert, interested in children and in art, patient, imaginative, stimulating and receptive to new ideas and new experiences.

The teacher who works with and studies her pupils, has success in her grasp. Preconceived ideas too closely adhered to of what it is possible for children to accomplish hinders progress. Imaginative powers within the teacher make it easy for her to sense the imaginative view of others. Curiosity is an abetting factor. In the urge to satisfy her own curiosity and that of the children she becomes willing to try, to test, to experiment with materials and new ideas. The teacher's own interest in the problem stimulates further

interest and effort in the child. This ability to stimulate thought into action makes growth possible. In short the teacher is an enthusiastic human being who meets the child on a common basis of problems to be solved instead of the narrow, old-fashioned teacher-pupil relationship.

It is necessary for her to have a knowledge of the desired hopes and outcomes in the teaching of arts and crafts. She must know when a design is good. She must be able to sense when the child has put honest effort into his work. A feeling for balance, rhythm, proportion and sequence is vital. She must have a knowledge of materials and their use. From these knowledges the child can be directed to success in his effort with a minimum loss of time and material.

Patience is a quality that bears manifold results. True growth comes from within and is essentially a slow process. Too often pressure of time tempts the teacher to hurry the process by giving her own views before the child is ready for them. She must love, tend and watch children grow as a horticulturist does the plant in his care. The adult must be ready to make the proper move when the young life entrusted with him is ready for it. Neither the plant nor the child can be forced if they are to develop into full strong, flourishing maturity.

The ability to see and feel as the child sees and feels is invaluable. Learning to put one's self into the place of the child and seeing through the eyes of the child will help the adult to know how best to guide him. Incorporated into the attitude of the adult must be the spark of fun and life similar to that in the vivacious active life of the child. She must be enthusiastic, forceful, and appreciative of the joy of creative effort.

When the child asks for help with his problem the solution must never be considered in terms of adult standards. The adult must be able to see the relationship of that which has been attempted in terms of finished result. The grown-up has no right to force his opinions upon the child. She must be able to so handle the evaluations that



the child comes to feel or see the evident lack and form within himself a plan so that the errors be not duplicated. She helps the child to answer his own questions. The teacher who is wise enough to restrain herself has made a long stride along the path of success.

Teaching art to children is subtle, delicate work. It is the ability to sense when help is needed and to stimulate the child so he will not lose interest but will continue to develop the problem he has undertaken.

Lessons observed during the Christmas Season serve as striking examples of the different ways in which the same problem was attacked by two teachers. In both instances the children became

deeply interested in the story of the Wise Men. Stories and verse had been read. Songs had been sung. The country, the dress, the mode of travel had been discussed. During the animated discussion of the children one child suggested it would be fun to make the Wise Men following the Star.

The first teacher who had not the least conception of how to present an art lesson reported, "I enjoyed all the teaching but the art. I can not draw. Imagine my standing before the class trying to draw the figures on the board for the children. They can draw as well as I. But I planned all the art lessons to show the story of the Wise Men following the Star. I drew each picture or the figures for each picture on the

A group of fourth grade pupils in the elementary school at the State Teachers College of Terre Haute, Indiana, are shown here designing a screen under the direction of Mrs. Dorothea Swander.

board and then showed the children how to dress them."

The astonished listener asked, "Why did you draw them for the children?"

"The children did not know how to make figures. I had to show them how to get the correct proportions. Then I had to show them how to dress the figures. The children did not seem to have any ideas of their own."

Why should they have any ideas of their own? They were given no opportunity to express them. Here were live energetic growing individuals being whipped into line. All opportunity for originality was being crushed. Had the setting and planning been such that the children would have felt a need for drawing the Wise Men, they would have had very definite ideas of how the figures should look. Illustrating the Wise Men could have been a stimulating problem. Instead it became a dreary copying of the conception of an unimaginative adult.

The second teacher seized the opportunity to present to the class a problem

in which they themselves could do the planning. Skillful questioning led the children to see the problem in many phases and to make provision for them. Such comments as these were heard during the planning period.

One child suggested it would be fun to make the Wise Men following the Star. The whole class chimed in with "Can we?"

"Oh! Let me make them on the board," cried Ann.

"No, let's all make them," insisted Jim.

"All right. But let's think first of where we would like to have them," said the teacher.

"We could make stand-up figures and put them in a box like a stage," said John.

"I know. Let's make big ones and put them out in the hall by the Christmas tree," suggested Mary.

Bill looked around the room. "I'd like a border of them for the room.

It would make us feel more like Christmas."

"I want to make a picture for the space by the door," said Janet.

"Those are excellent suggestions, but of what are we going to make them?" asked the teacher.

"We could cut the stand-up figures from cardboard or wood," said John.

"I can't make Wise Men but I can make the box and a star that will move. Someone else can put the Wise Men in it. I could put some little houses off in the distance, too," offered Ben.

"We could make them of clay. Then it would be fun to paint them in bright colors," said Jim.

"Chalk or paint could be used to make the border. Then it would be bright enough so everyone could see it," said Bill.

"I'm going to use my crayons for my big picture," said Janet.

"Why couldn't we make robes and turbans like the Wise Men wore? We could wear them when we sing the song that Jack, Ann, and Mary made up. We could use old cloth. If we paint bright designs on them they will look like their real robes," said Frank.

Due to their contributions to the solving of the problems of where and of what to make the figures, the children had a very real interest in the work they had planned. The illustration in its many forms was now challenging and stimulating to all. Each child knew what he wanted to do. Ideas were formulating more rapidly than tongues could express them. Each was ready and anxious for the work to get under way.

Materials were conveniently placed so the children could start. Unhesitatingly they chose the media best suited to the idea they wanted to express. Each child chose a working space suitable to his needs. Gay, brilliant figures began to emerge.

The teacher worked with them. When she created characters for her own, she produced within the group a feeling of unity. All were working together to produce that which would bring joy and happiness to the whole group. The children did not feel that they were being watched and told what to do. All the while, however, the teacher observed progress, answered questions, and stimulated further efforts. She skillfully led the children to see the answer that would best solve the problems they brought to her.

At the close of the work period, the group came together to discuss their

A toy horse made of wood by junior high school pupils of Mrs. Dorothea Swander



work. Here was the teacher's opportunity to insure growth, through skillful direction of class and self evaluations in terms of what was being attempted with what had been so far accomplished. Commendation and suggestions were freely given. Criticisms were expressed. This free interchange of ideas was provocative of better planning and greater effort. Each child tried to make his work superior to the present point of attainment. Interest in the work period of tomorrow was strengthened. Each day's planning and evaluation period carried the work along steadily with no lag of interest.

When the children had finished, they had not only experienced the feeling of success and happiness that the satisfactory completion of creative work brings, but to each child the story of the Wise Men had become a personal story which they had related in concrete form.

What part does the parent plan in developing the creative instinct present in all children? This creative instinct becomes apparent long before the child enters school. The very young child will find materials of his own with which to work if none are given to him. He will play quietly for hours fashioning mud into pies, crude figures and objects. When snow time comes, the making of snow men and fanciful shapes in the snow will fascinate him. If the child can obtain scissors many happy hours will be spent cutting paper dolls. If a bar of soap and knife are available, he will enjoy whittling the soap into strange shapes. The materials need not be expensive. Blunt scissors, bits of colored paper, plain paper, crayons, a box of paints, and pieces of oil cloth fill many hours with pleasure for him.

This instinctive happy play life of the child can be guided into channels that will produce worth while results in concrete achievement and in character development. In planning and problem solving the child gains appreciations and a more worthy use of leisure time. The far-seeing, sympathetic parent has the opportunity to encourage the child and to make possible the development of a well-rounded integrated personality by providing materials from the time the child first evinces interest in self expression. The following illustration of Tom and his trailer serves to show how one child persevered, triumphed, and gained in the doing.

Tom found two small wheels. He remembered a box in the back of the garage. Why couldn't he make a cart of his own? Both were carried to his

own little workshop in the basement. Happily he pounded until the wheels were nailed to the box. Mother contributed an old broom. Quickly sawing off the handle, he nailed it to the box. He spent hours pushing and pulling the make-shift wagon. At first the act brought him pleasure. Soon the fact that the wheels did not turn, began to disturb him.

Without a suggestion from anyone he removed the wheels. Tom saw now that he had nailed the wheels so tightly against the box, they could not turn. In the neighbor's backyard were some pieces of lumber. If he had them, perhaps they could be used to fix the cart.

Tom called on Mr. Smith.

"Mr. Smith, is there something I can do to help you?" asked Tom.

"Well, I do need the leaves cleaned out of my shrubbery," said Mr. Smith. "What will you charge for doing it?"

"I'd like those pieces of lumber in the backyard and I'll take some nails, too, if you have any," bargained Tom.

"All right, Tom. The job is yours, but tell me, what are you going to do with them?" asked Mr. Smith.

Tom replied, "Oh, I'm making a wagon. Dad has given me a place for a workshop all my own next to his. I get to work in it by myself for an hour every day after school and on Saturday mornings."

Tom hurried through the job. He carried the lumber and the nails to his workshop. This time he nailed the strips to the bottom of the box. The wheels were then fastened loosely to the strip. The wheels turned. Soon, however, Tom felt dissatisfaction again. The wheels wobbled and the wagon was not large enough.

So Tom made another effort to improve his wagon. Each change suggested another. He asked many questions. He observed many wagons and trailers. Several weeks later Tom finished a wagon of which he and his parents were justly proud.

Through the solving of challenging problems, Tom gained satisfaction and the feeling of success. He gained valuable experience in planning, in handling of tools, in the solving of problems and in the understanding of the mechanics of making a movable object.

Had Tom's parents not been sympathetic to his interests and desires, he would never have finished the trailer. They encouraged him by listening to him. They permitted him to work undisturbed in a workshop of his own. He was allowed to collect and store material that he considered useful. His ideas were given the serious consideration they merited. Tom was made to feel that what he had accomplished was worth while. They encouraged him to complete the job he had undertaken. During his free period he was not called upon to drop his work to run errands. From time to time his parents added to his collection of materials or tools. They helped him to find ways to earn money to buy the extra material or equipment he wanted.

Tom's parents did not need to worry about him. They knew where he was and what he was achieving. They shared his experiences and his confidences. His active young mind constantly developed as he experimented with new materials. Tom was happy, occupied, and contented to stay in his home. The city streets had no lure for him.

ART IS ORDER. HARMONY, AS FELT BY AN INDIVIDUAL
ANY FINE MAN MADE FORM MAY BE A WORK OF ART
A WORK OF ART WHATEVER FORM IT IS, MUST BE HONEST
ART CERTAINLY IS NOT SENTIMENTAL REPRESENTATION
GOOD DESIGN MUST HAVE RHYTHM, SUBTLE OR VOLCANIC
ART DEVELOPS THE CREATIVE SPIRIT OF THE CHILD
AN ARTIST CAN BEST GUIDE THE CHILD'S PROGRESS
GOOD TEACHERS ARE SYMPATHETIC AND UNDERSTANDING

WHAT DO YOU KNOW ABOUT SHELLAC?

By GORDON OBRIG

Address to the American Designers Inst.
Chicago, Illinois

The earliest written evidence of any finishing material we have outside of shellac is in the Bible. In the first chapter of Jeremiah it says "Woe unto him who shall say I will build me a wide house lined with cedar and finished with vermilion." Vermilion was a painting material. However, it was not used as a finishing material in those days, it was used as a dye, and as a material from which to form ornaments, spangles and jewelry.

There are not too many people who know that "Royal Purple" was not purple at all. It was red, and the dye for those red robes in the Far East for hundreds and hundreds of years was the little lac bug. He is a little bug about a fortieth of an inch long and he swarms like a bee. He comes from a district about two thousand miles wide and two thousand miles long. It takes in part of Burma, part of Thailand, and part of India, and is one of the most important cash crops of His Majesty's Imperial Indian Government.

Shellac is so important in India that there is a commissioner for the shellac industry. Shellac is not mined or dug, but harvested. The bug swarms on the tree and as it lies on the tree it puts its stinger through the bark and begins to take out the sap of the tree. By a process of organic change, it ejects a resin which becomes its own tomb. At the end when the shellac is ready for harvest, if you were to go into the forest, you would see trees with about the same physical appearance as the trees in this country after a sleet storm. The branches are covered with a crust.

When the lac bugs leave this encrustation, the natives go in and harvest it. They place a sheet under a tree and hammer it off onto the sheet below. When they can't hammer it off the branch, they take the branch with it. In any ordinary northern climate that would be the end of the tree, but in India it seems to go on and on.

This is taken back to the village, scraped off the branches, put into an ordinary mortar and pedestal and ground to a dust and in the old-fashioned way. It is then put into a jar about thirty inches high, which is about the shape of a bell, and then a man proceeds to jump in and do a dance. This process is for the purpose of unlocking the little cells and allowing the lac bug to be ejected from its tomb. When this has been washed and stamped, they find the dust and the red dye of the bug. This comes to the surface and it is taken off three or four times and then it is laid out and dried.

When it has been dried, they take what looks like an old-fashioned fire hose, three inches in diameter, and put this material into it. They proceed to pass this material in front of a charcoal fire. It is squeezed and the lac gum comes through the tube. One man on the end of this hose works with one hand and as this material drops onto a leaf, works it with a little bit of water so that it remains plastic. After a while he gets a square piece about fifteen inches on a side out of it. Then another man comes along, plasters it on the

outside of a jug that is filled with hot water. When he does, he begins to stretch it. This man is not only agile with his hands and feet, but his teeth as well, because he takes this fifteen inch square and stretches it into a big sheet. It actually becomes six or seven times as big as the original square.

He then places that in front of a fire and heats it. When it has cooled, it is broken and placed into bags. That is your original shellac which lands in this country labeled "T. N." or "Truly Native."

What of the uses of shellac in the actual field? With the procedure developed today, we have found that it is entirely possible to surface shellac into a cabinet finish so fast it becomes applicable for many uses. Of course, shellac has been used on floors for many years, and it has unexplored properties few of us know anything about.

Shellac has been used in the industry for many years in four and one-half pound cups, which means four and one-half pounds of shellac to a gallon of alcohol. Nobody ever thought about anything such as viscosity. However, by cutting the shellac from four and one-half pounds to two and one-half pounds, we discovered the amazing fact that shellac laid on in a thin coat will actually penetrate a surface of wood fiber and as it dries will harden into a surface that is absolutely impossible to chip off the material. Bowling alleys are usually built up with eight thin coats of shellac. It is an expensive process, but we have been developing shellac and experimenting for some time.

Shellac is involved with every day life in many ways unknown to most of us. The reason we are getting more mileage now in tires is because shellac has been added to the rubber. Much shellac goes into insulation in the electrical industry. Shellac is used on derby hats. It is used when ladies go to the hair dressers to get their hair set. What makes hair nice and stiff is a diluted solution of shellac. Those playing cards that have that lovely finish and are nice and stiff are made that way.

The Federal Government has found many uses for shellac in war materials. It is used for the bottom of ships and the navy uses it to make a special paint for canvas, water-proofing canvas. The diver's suits are all shellacked.

When the present shortage of materials began to be felt most of us started to re-evaluate the materials that we have been using for many years. It is evident now that few of us in the industry had really worked with our materials. We had become complacent and remained quite content to take things without question. We have not had inquiring minds. If the emergency has done nothing else for designers it has brought back the conviction that we should not stop with the printed word but to explore the many places in which our familiar materials may be used.

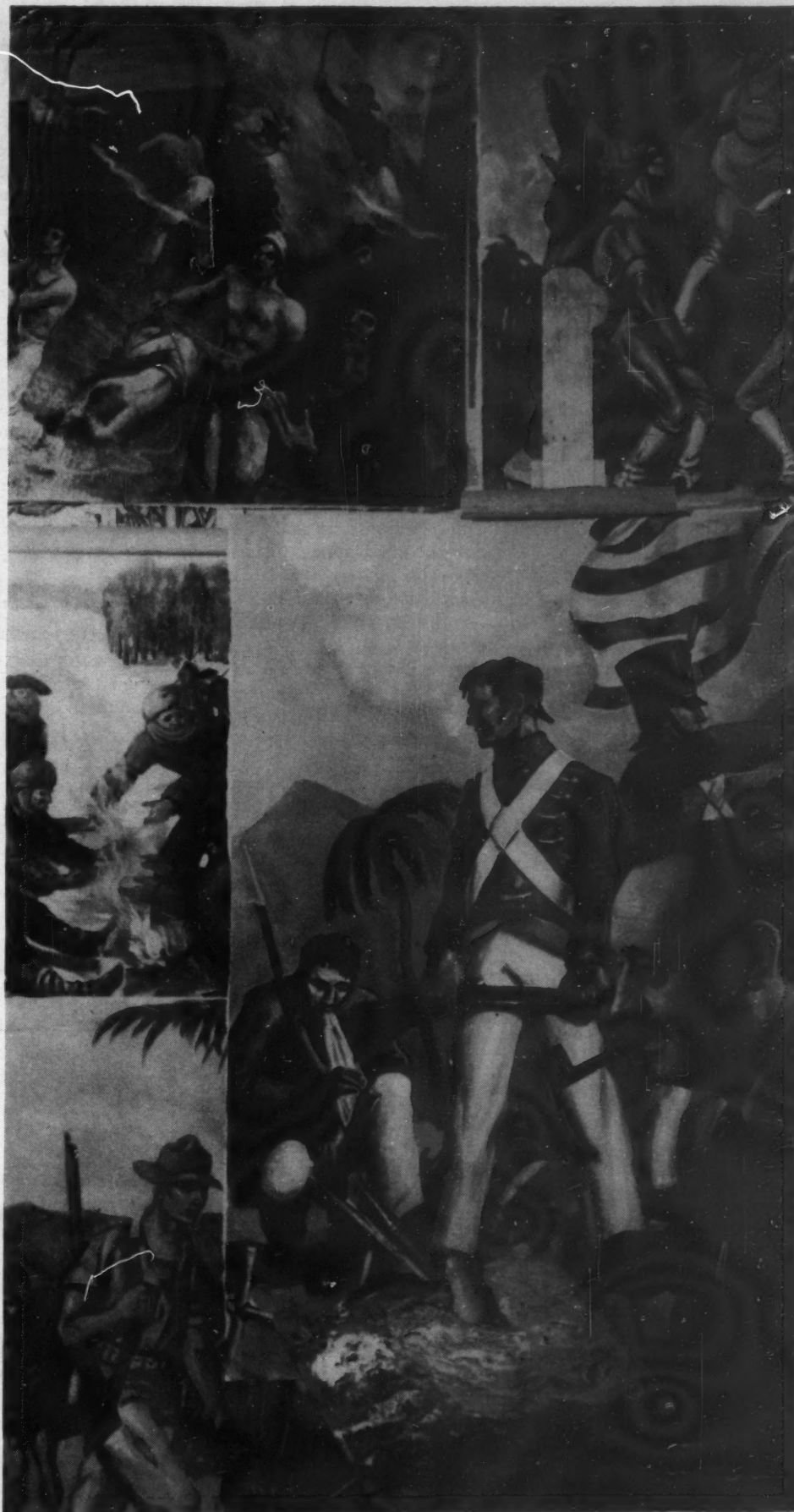
PAINTINGS DEPICT HIGH SPOTS IN MARINE HISTORY

● Ten oil paintings depicting stirring episodes in the history of the United States Marine Corps—"from the Halls of Montezuma to the Shores of Tripoli"—are to be hung in the recreation hall at the Marine Base at San Diego, California, as an inspiration to recruits training there.

The episodes chosen as subjects for the series were selected by officer personnel of the Corps. The art itself was executed by A. F. Brasz, under the direction of S. Macdonald Wright, technical consultant of the Work Projects Administration's Art Project in Southern California.

The ten paintings recall the Lost Battalion of Samar during the Philippine Insurrection in 1901; the capture of the Salee River Forts in Korea in 1871; the punitive expedition against Qualah Battou in Sumatra in 1832; the assault on Chapultepec Castle at Mexico City in 1847; the Marines landing under fire at Santo Domingo in 1913; the defense at Bladensburg in 1814; the fall of Fort Fisher, North Carolina, in 1864; the victory of the Bonhomme Richard under John Paul Jones over the Serapis in 1779; the Battle of the Constitution and the Guerriere in 1812; and the battles at Belleau Wood and Chat-eau Thierry.

The building and sustaining of high morale among the nation's armed forces is an important phase of defense activities and it is in this sphere that the Southern California WPA Art Project is hard at work in cooperation with commanders and chaplains of military and naval establishments in the area.



The artist, A. F. Brasz, is shown at the lower right in the illustration above with a group of paintings which depict the high spots in the history of the United States Marine Corps.

Civilian Defense Films

● Protection for its visitors, its staff and its art is being organized by the Museum of Modern Art of New York. Two film programs **Safety for the Citizen** have been shown alternately at 3 P. M. daily except Sundays, in the Museum's auditorium. Each program, forty-five minutes in length, is composed of six short films made in England to show citizens what to do and what not to do in the modern warfare which has turned the great cities of the world into battlefields and front-line trenches. These programs are being shown in addition to the Museum's regular four o'clock film programs.

Much of the Museum's art not now in exhibition will be removed to a place of safety outside the Museum but in New York City. The paintings and objects which may be on display when an air raid alarm is given will be immediately removed to safety within the Museum. In addition to taping the Museum's vast expanse of glass which forms its front and rear walls, stirrup pumps, water buckets and buckets filled with sand have been placed on all floors to extinguish incendiary bombs or other fires. Axes, bars, ropes, shovels, steel helmets, flashlights and first aid kits are now in place at strategic points throughout the Museum to be ready for use in all emergencies. The staff of the Museum has been organized in squads, the leader of each equipped with full instructions and authority to carry them out in blackouts, alarms, or actual air raids.

When an alarm sounds the doors of the Museum will remain open for five minutes, after which they will be closed and no one else will be admitted. This is in accordance with current official instructions that people should be under cover within five minutes after an alarm sounds. The Museum will use as air raid shelter for its own personnel and its visitors the auditorium floor which is on the sub-basement level. This floor is equipped with toilet facilities, telephone, seating for more than five hundred people and other conveniences useful in air raids or alarms.

Douglas L. Baxter, the Museum's Production Manager, has been appointed Building Control Director.

"In these difficult times," an official said, "the Museum is extremely fortunate to have a man of Mr. Baxter's ability and experience in charge of its air raid precautionary program. He is a retired captain of the British army, in which he served twenty-three years. During the World War he was stationed in France, Italy, Egypt and the Sudan. He equipped all of Colonel T. E. Lawrence's expeditions into Arabia.

"Mr. Baxter, now an American citizen, came to this country in 1923. In 1925 he was engaged as a consulting expert for a film on Arabia by the Fox Film Company. For eleven years he was art director and chief of research for Fox-Twentieth Century Film Company. In 1936 he came to the Museum of Modern Art and in 1939 was made Production Manager, supervising the installation of all the Museum's exhibitions. Mr. Baxter is a man not only of great resourcefulness but of remarkable organizing and executive ability. Within twenty-four hours of our declaration of war he had supplies on hand for many emergencies and had already drawn up plans for dealing with wartime dangers for which we must all be prepared even though we fervently hope

that none of these preparations will ever be needed. It is better to be prepared perhaps unnecessarily than to risk the loss of one life."

Two of the films on the **Safety for the Citizen** programs have just arrived from England and will have their first public showing at the Museum on Tuesday. These are **Citizen Army** and **Shunter Black's Night Off**. Others such as **Ack, Ack, Mr. Proudfoot Shows a Light, Stop That Fire** and **Goofer Trouble** have never been shown at the Museum. Four of the films, **Neighbors Under Fire, War and Order, A Job To Be Done**, and **Musical Poster No. 1** were shown as part of the Museum's **Britain At War** exhibition in the spring and summer of 1941. The film programs are as follows:

Program 1

ACK ACK

The organization and routine of a typical British anti-aircraft gun-crew, its work in detecting enemy aircraft, in the prevention of accurate bombing and in bringing down planes.

NEIGHBORS UNDER FIRE

How volunteer organizations provide temporary shelter and food for Londoners when they are bombed or blasted out of their homes.

WAR AND ORDER

A first-hand account of the day-to-day duties of the police in wartime, and of the training of police recruits drawn from all walks of civilian life.

MR. PROUDFOOT SHOWS A LIGHT

The pompous Mr. Proudfoot is very casual about air raids, with results that point the moral of obedience to the rules about blackouts and air raid precautions.

STOP THAT FIRE

A straightforward demonstration of the proper way to deal with incendiary bombs both in the streets and at home.

MUSICAL POSTER No. 1

This gay little kaleidoscopic picture has its own wartime message—that discretion about one's war work and other people's war work is an excellent thing.

Program II

A JOB TO BE DONE

How Britain enlists its civilian man-power for munitions work: told in terms of the people it actually affects.

THEY ALSO SERVE

The ordinary housewife also plays her all-important part in wartime.

CITIZEN ARMY

Organization and duties of the Home Guard, England's new citizen army.

GOOFER TROUBLE

The "goofer" thinks that air-raid precautions were not made for him. An airman gives another view of the matter.

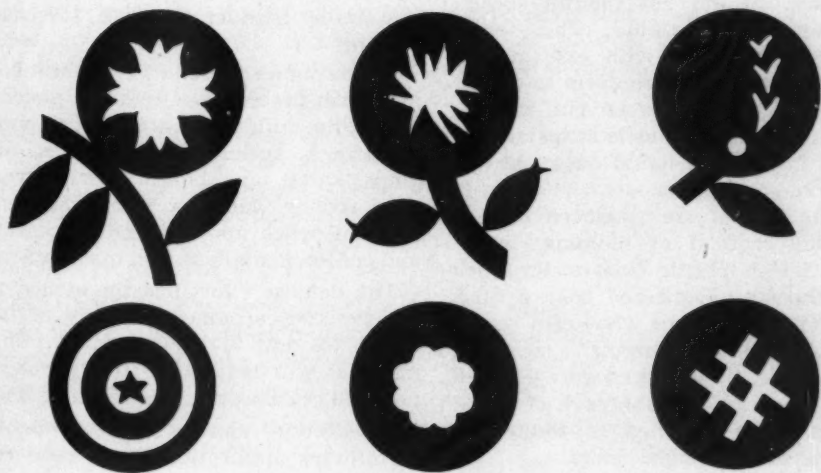
SHUNTER BLACK'S NIGHT OFF

A railwayman off duty deals with some incendiary bombs.

MUSICAL POSTER No. 1

See Program 1, above.

a b c d e
f g h i j k
l m n o p
q r s t u v
w x y z



ADVENTURE WITH A NEW BLOCK LETTER ALPHABET

By DOROTHY VIRGINIA BENNETT
 Hackett Junior High School
 Albany, New York

• Block letters for informal posters, for applique on linen, for stenciling, for monograms, for fun. Block letters which would not look out of place on spring hankies. Block letters with a festive, ready-to-go-places air.

To answer these needs the informal lower case alphabet was created with a variety of O's disguised as flower forms. For initial or monogram letters these are effective when rendered in solid color against a background of small repeat designs, or the reverse, the letters done in small chintz-like pattern against a plain background.

The flower forms of the letter O, if reduced small enough and used as spot decoration, add a posey-in-the-button-hole touch to initial or single letters. They should be balanced on or across some part of the letter depending on its use.

For fun and experiment this alphabet offers many opportunities to students who want something a bit different with which to adventure.

FILMONIZE • TENITE • EXCELITE

Recently introduced to the graphic arts industry, a new transparent, pressure-sealing type of laminating film is creating exceptionally favorable comment today. This successor to the standard type of lamination is called "Filmonize." It presents many distinctive features heretofore not available. Advertising executives, printers and binders alike say Filmonize's remarkable speed and ease of application creates marked improvements in lamination of printed matter, as well as many other products.

Filmonize is unique in that it relies on neither heat nor added adhesive agents in the process of lamination. It fuses itself instantly to paper and a wide variety of other materials, by mere application of slight pressure at ordinary room temperatures.

No special skill is required in laminating with Filmonize. The exclusive Filmonizing machine, designed expressly for this crystal-clear protective process, can be operated by any person after but a few minutes' practice. The Filmonize laminating film, which is supplied in rolls up to 20 inches wide, is easy to set up on the machine. After several simple adjustments, the average job is ready to be laminated.

Sheet or roll stock can be Filmonized with equal ease and speed. Filmonizing machines are equipped to rewind automatically, or stock may be cut apart at machine immediately after being laminated.

Filmonize provides the product to which it is laminated with a brilliant and durable surface, that is actually a part of the stock itself.

This water-clear plastic finish affords both lasting protection and luxurious appearance, as though completely cased in glass. Its clarity imparts added depth to the printed image, intensifies richness of colors as well as black-and-white. These appealing advantages, immediately apparent to even the most casual observer, are but a few of the many created by the Filmonizing process.

Jobs of any size can be Filmonized with equal speed and economy. These factors make this new service invaluable to many types of manufacture other than graphic arts.

The practical versatility of Filmonize has been perfected after nearly six years of intensive research by a large staff of chemists and engineers. Its effective application in many fields has been thoroughly tested. Details regarding the varied Filmonize uses, and adaptation be obtained upon request.

Architectural plastics are used in new ways in the floors, ceilings, and walls of offices designed by a New York industrial designer, for his own use. Strips of plastic tenite, developed originally to replace aluminum molding for furniture and walls, serve five different purposes.

Among the innovations is the use of tenite molding for its structural as well as its decorative value. Tenite strips are used not only to conceal cracks between plastic wall panels, but to hold the panels in place. The strips are white and run vertically on the wall. The dominant colors used in decorating the office are blue and grey.

Although plastics are consistently recommended by designers for certain architectural purposes, this designer has gone further and developed new uses in the planning of his own office. For example, strips of T-shaped tenite in the ceiling serve a dual purpose. They decorate the joints and serve as a frame work to support the plastic tubing used as a ceiling.

A blue carpet, flush with the outside walls but separated in the center by a curved line of coral linoleum, is partially outlined by a thin line of white tenite. The plastic is used as a dividing strip between the carpet and the linoleum. Fastened tightly to the floor, it is found to prevent the usual dust crack. Further, it protects the edge of the carpet and helps to keep it in place.

A curved counter projecting into the inner office runs along the convex portion of the wall. The edge of the counter is trimmed in tenite. Besides the ease with which it is installed, when compared to metal, the plastic has the advantage of being smooth and warm to the touch. Lengths of tenite molding are inserted horizontally in the wall strips as racks to hold pictures.

In each instance, the plastic molding was installed by workmen using ordinary tools. It did not require special handling of any kind. The tenite shapes can be bent with ease around corners and made to conform to design work. They can also be cut, drilled, nailed, or sawed. Plastic strips are installed faster than metal ones and can be worked on the job.

Tenite shapes are produced by the extrusion method of molding, which forces heated plastic from a die much as toothpaste is squeezed from a tube. The material hardens when cool and is cut into the desired lengths.

In general, these offices were planned to utilize every available inch of space. Sliding doors trimmed in tenite are used instead of hinged doors.

A new construction material, somewhat in the nature of a plastic, will solve the problem of many manufacturers who now cannot obtain materials because of priorities. This material, because of the fact that it is inexpensive and can be pressed into sheets or molded into a wide variety of forms, will solve the problem of many manufacturers who now cannot obtain materials.

The product, known as Excelite, is made of materials which are easy to obtain even with the present shortages, authorities said. Its relatively high strength, low conductivity of heat, low manufacturing cost, good resistance to fire and good appearance make it applicable to many fields where metals or plastics now are used.

Materials used in the construction of the product, which has undergone a series of intensive tests, are a major proportion of wood wool "excelsior," water, a small amount of silicate of soda, soy bean protein and quicklime. All of these are plentiful according to authorities. Excelite, because of the fact that it utilizes the strength and resiliency of long cut strands of wood which have not been acted upon by chemicals, is strong, tough and resilient, is heat insulating, can be handled and transported without fear of breakage, can be sawn, planed or nailed and will not swell, warp, bulge nor check.

The process of manufacture of the product represents the only known art of combining a major proportion of natural ligno-cellulose fiber with a minor proportion of thermosetting plastic. This material may be molded in any density from four to 50 pounds per cubic foot, depending upon the pressure used. It can be produced in any form for which a mold may be made and in any thickness from 1/16 inch to 6 inches. The manufacturing cost is low because it is made of waste wood material and by-product materials, soy bean protein.

Beside molded products, applications for which the material is suited include insulating building boards, doors, sash mouldings, gutters, veneer cores, air ducts, stove pipe board liners, furniture, roofing, cabinets, refrigerator insulation, truck and bus bodies, caskets and coffins, containers and many others.

The defense effort has threatened to deprive the consumer of many of the things we now take for granted. This material will help solve this problem, and will release other materials for war.

In addition, there will be a number of military applications, it is believed.

TO ★ HELP ★ WIN ★ THE ★ WAR

CONSERVE the integrity of every American, young and old, by allowing him to take a real share in the nation's problems within the range of his ability.

CONSERVE the feeling of initiative and creative thinking in children as well as adults by respecting the constructive suggestions of all. Every one enjoys the responsibility of a real job. Too often children are deprived of this right.

CONSERVE the good health and emotional well-being by maintaining a calm rhythm of procedure where the young are concerned. The arts are invaluable in this regard.

CONSERVE judiciously the materials in which there is a national shortage. Frequently art projects which involve re-arrangement, reconstructions and re-organization may take the place of projects which call for consumption of materials.

CONSERVE the normal rhythm of life as much as possible without unnecessary upheaval especially when the home, school and other institutions which go to make up the American Way of Life are concerned. This calls for the cooperation of every individual, man, woman and child.

CONSERVE emotional balance of the children and youth of the nation by allowing opportunity for art expression. England has found that the arts can do much for the morale of a war-torn nation.

CONSERVE those materials which are vital to the winning of the war. Every American whether young or old can join in the campaign to save materials where a shortage may affect the winning of the war. Here is a challenge to one's creative ability for often effective substitutions may be made.

CONSERVE school supplies and equipment by enlisting the interest of every single pupil in this cause. Here is a way that everyone can help fight the battle for democracy. Paper can be used on both sides. There are many cases when it may be used over again.

CONSERVE the originality of school children by doing away with stereotyped lessons, dictation and meaningless busy work.

CONSERVE the highest educational standards by constantly encouraging a type of discipline that comes from within the democratic way rather than imposed from without by fear and intimidation.

CONSERVE out-moded books, equipment, furniture for there may be much valuable education in the repairing and remodeling of such things. Bookbinding is a most valuable field which may be explored by means of learning how to repair or rebind old books.

CONSERVE scrap material of all sorts in appropriate containers. Very effective posters and designs may be made by arranging contrasting textures, colors, shapes and materials in a collage. This is an excellent method to experience design and produce striking effects. Puppets in great variety can be made from waste materials, such as wood, cloth, papier mache.

CONSERVE large pieces of paper by using the black board in some cases. A change of medium with its limitations and advantages is good for the artist, young or old.

CONSERVE nervous and physical energy by organizing school and home procedure so that there is a minimum of confusion.

USE all possible originality, initiative and courage to assist our nations in the all-out efforts to win the War and the Peace. That means that cultural subjects including the arts are vital, must keep alive in order to really win this great battle for humanitarian living. Every child and teacher in the schools of America can help.

USE art experience as a means of keeping feelings and emotions under control. There is no other activity that can do as much for the individual's mental and emotional well-being as art. In times of war this balancing influence is more necessary than ever. Let us not forget it.

USE and accept responsibility to make yourself valuable to your fellow man, the community and the Nation. If art is your talent it will be valuable to you as well as your Nation. Make posters, design publicity. Help with photography, painting and camouflage.

USE the shortage of paper and other supplies in common use, as means towards studying how they are made. Paper can be made by elementary pupils. This may easily lead to a great absorbing art interest in fine papers, water marks, etc. Just as the repairing of a fine book may lead to interest in bookbinding and repairing furniture may lead to interest in cabinet makers, Duncan Phyfe, etc.

USE more native materials such as clay, wood, rushes, reeds, quills, vegetable colors and countless more. The great experience of converting materials from Nature into a work of art is invaluable to any individual's education. Many of these common materials are really very important in the life of man and had much to do with the rise of civilization and the arts.

USE small left-over pieces of papers, cardboard, linoleum, cloth, oil cloth, wood, thin metals, screening. All of these in a wide range of colors and textures make excellent studies in collage. We suggest that classrooms have large boxes in which valuable collections may be made. Search, experiment and explore without end. Such activity grows and becomes more thrilling and valuable as it progresses.

USE the shortage of materials as a motive to investigate the numerous new materials that are appearing constantly. A study of how these can serve the needs of contemporary living and the new era of peace to come can be a great thrill.

USE poise in times of upheaval and conflict. Use the best of judgment in any action. Consider others about you and their interests.

USE the problems of the emergency as a great stimulus and motivating power. The real artist loves a problem. The creative minds get a kick out of making something out of nothing.

USE every possible means of available help in solving art problems. Libraries have great help for you—Use the files of DESIGN available in most Public Libraries. The back numbers are filled with help for the beginner and teacher.

USE foresight in looking ahead to the time when we will have Peace. Prepare for it.

USE your head, your heart, your hands to keep our lives and schools normal.

SUGGESTIONS FOR ELEMENTARY TEACHERS

VITAMIN A(rt)

For An Enriched Curriculum

● Clean white drawing paper, the gleaming cylindrical regularity of new crayons and chalk, and the undaubed neatness of unused paint have a way of putting awe into the most seasoned artist. They promise such magnificent possibilities; they demand such respect as they await the master craftsman to breath life into the paintings which lie dormant within them. The faltering hands of the eager but unskilled amateur must not profane them.

More elementary school children have probably been terrified by a blank sheet of white paper than we would ever suspect. It puts demands upon their nascent skills which may become a serious obstacle to expression and enjoyment. It would be most embarrassing to many capable artists if they were given one sheet of paper and some paint and asked to make an excellent picture in the next twenty minutes. Yet many teachers consider this not an unreasonable request to make of their students.

There is a great need for art activities in the elementary school which will develop initiative in experimentation, subordinate technical skills to those of expression and appreciation, and encourage enjoyment in doing rather than emphasizing the finished product.

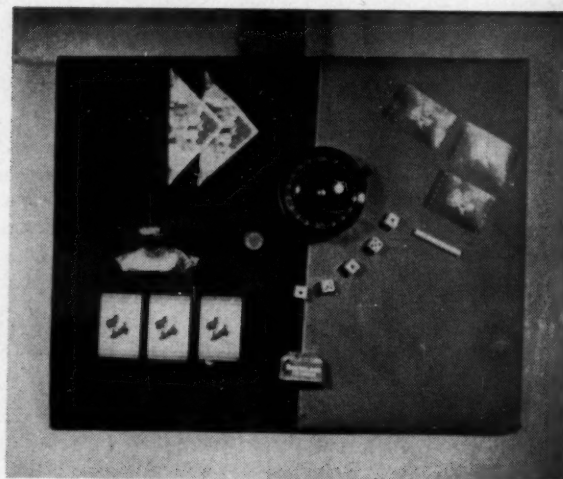
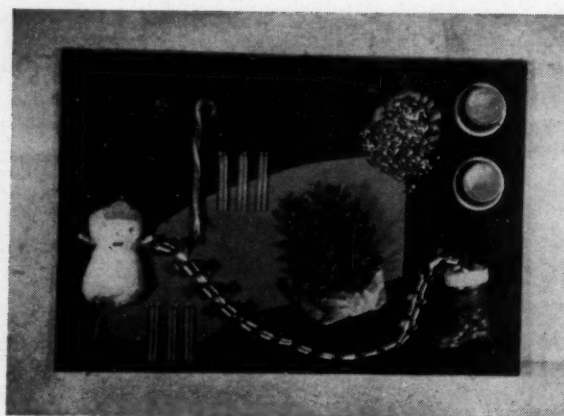
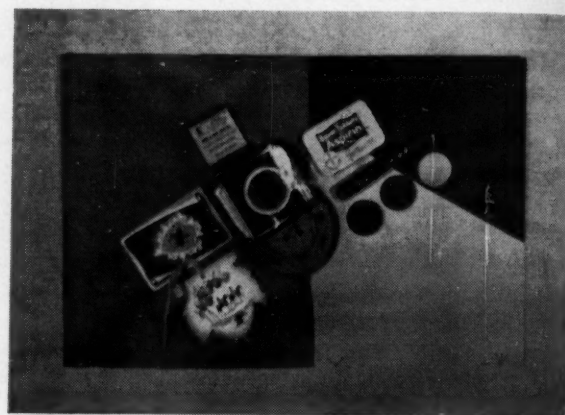
In our efforts to help in every possible way to win the war, the conservation of materials of all kinds naturally assumes considerable importance. The utilization of waste materials need not impose a hardship on elementary school art programs. On the contrary it offers opportunities for exciting new adventures in experimentation and socializing experiences.

Thoughtless use of salvage materials, however, will neither win the war nor accomplish educational results of any significance. The alert teacher must demonstrate the esthetic possibilities of that which practical but unimaginative people discard as being of no value.

The question which must be answered first is **What can projects with waste materials contribute to education that other activities cannot?** The relative importance of the product in relation to the activity must be decided. Confusion often results from the conflicts between aesthetic and practical or pseudo-practical considerations in reclaiming waste materials. It is not enough to produce ingeniously something useful out of discarded material. **An object should give satisfactions arising from the appropriate use and sensitive handling of the materials from which it is made regardless of its antecedents.** Novelty is not a valid reason to clutter up our world with junk which should never have been produced. The unbelievably poor taste expressed in many travel souvenirs and curiosities arises from this lack of respect for the inherent qualities of the materials. Three important objectives can be mentioned to which others may be added:

1. Sensitivity to shapes, colors, textures and other qualities of materials should be encouraged.

By CLIFTON GAYNE, JR.
Department of Art Education
University of Minnesota

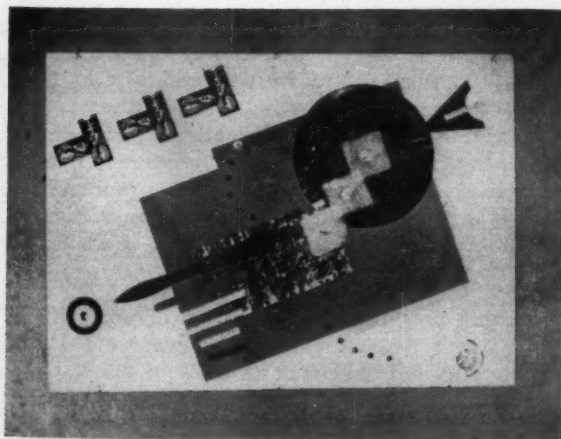
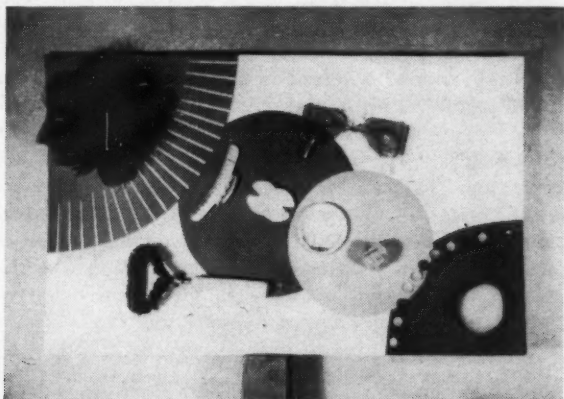


2. Freedom to experiment is basic; personal experience should show the way, not conformity to rules or principles.
3. Imagination and ingenuity should be given recognition and encouragement.

What do Waste Materials Include?

Three divisions can be made conveniently:

1. **Scraps of unused materials:** wood, metal, cloth, glass toothpicks, pipe cleaners, yarn, buttons, etc.
2. **Reclaimed materials** which have already served some purpose; tin caps, bottles, jars, flour sacks, meat skewers, baskets, bottle tops, rope, nut-shells, newspapers, cardboard, innertubes, spools, etc.



Collage designs made by pupils of Mr. Gayne
at the University of Minnesota

3. **Natural materials:** stones, shells, weeds, rushes, bones, clay, feathers, etc.

The materials themselves suggest endless possibilities for making toys, dolls, costumes, models, decorations, household gadgets, jewelry, appliques, masks, rugs, quilts, picture frames, colored glass designs, kites, etc.

Sources for Ideas.

Home magazines, **Popular Mechanics**, art and educational arts magazines, books on crafts and hobbies, **Art Adventures with Discarded Materials** by Evadne K. Perry, and **Tin Can Craft** by E. T. Hamilton. Your libraries will help you find other references.

Although previously used ideas are stimulating to read about, it is a great deal more fun to invent new ideas than to copy old ones.

Collage in the Elementary Grades.

Collage is a type of design in which are utilized all kinds of materials with interesting shapes, colors, or textures. These designs can be purely abstract or express some theme suggested by the choice of materials. It is widely used for developing skill in design because it lends itself best to problems of arrangement requiring a minimum of technical skill. Sensitivity to arrangements developed through exercises of this kind is an excellent preparation for skill and appreciation in many kinds of design.

There seems to be no good reason why this technic could not be utilized more in the elementary grades. It requires simple technical skills within the reach of most children. It gives them an opportunity to use real and familiar materials. It minimizes confusion between representation and design. Perhaps more important than all it builds on the natural interest of children who enjoy playing with a variety of things. Think how most little boys would welcome an opportunity to display some of the precious miscellaneous treasures which are in their pockets. The universal urge to add a mustache to pictures of movie queens and black out a few teeth on dentifrice advertisements can find expression in collage. The delight in the fantastic and the humor of the irrelevant enjoyed by most children should make collage a favorite medium.

In constructing a collage design, a few generalizations will be helpful. Try to keep the attention focused on space, color, line, and texture relationships rather than on meanings or logical associations. The area in which the elements are to be placed is the first important space to be considered and should always be considered a positive area rather than merely a negative background. Add each shape slowly and carefully as if it is to be the last one to go into the design. The first element that is placed on the background area creates a design which might be considered complete. Every additional element should add interest to the design or be discarded. Every element should relate to some other shapes in the composition or to the horizontal and vertical limits of the design. Small units when grouped into larger masses appear less spotty. Keep interesting accents out of the corners for more unity. Formal balance is frequently less interesting than informal in this type of work. Experiment with many possible arrangements before you commit yourself to one. It is a good idea not to fasten anything down until you are sure everything is placed just as you want it. Never mind rules of color harmony. Pick out colors which look right together and they will be right.

There is no limit to the application of collage designs. They may be used for decorations, notebook covers, posters and many other purposes.

Why not tell us about some of your experiences with problems of this kind?



ASIDES

BY

Helen Durney



★ The February issue of DESIGN brought word of a dress design competition sponsored by Coty, Inc., perfumer. We promised definite data in the March magazine. So, for all who wish to have the rules, regulations and limitations please write to: Coty, Inc., executive offices, 423 West 55th St., New York City. We suggest all art teachers write for a blank whether or not it will be used as it is intended—and do it immediately though the deadline of January, 1943, seems so remote. This blank will be filled with adaptable ideas both for local contest purposes as well as giving the “professional approach” angle. Remember it has been prepared by those who are “tops” in the fashion field. For people planning to turn creative ability to the purpose of earning a livelihood this field is one to consider from every aspect. War or no war, no one has successfully contrived to do without raiment. The person whose ingenuity surmounts all priority rights in materials and despite a dearth turns out smart, practical and adaptable clothing is the artist who will never want for work. Possibly magazines and newspapers will be reduced in size because of paper shortage with a similar cutting down of illustrative material due to dropping off of advertisers who cannot produce commodities formerly on hand to lure the buyer. Publishers will cut on production for the aforementioned reasons. The, up-til-now, tremendous opportunities in juvenile books will no longer offer such abundance of expression for creative work, though in this instance it is fervently hoped children will not be let-down entirely. They need to be upheld with some semblance of stability to the best of every person's ability. So, you planners of the future look to the facts of tomorrow, not the fiction and facts of yesterday. Cooperate with others, talk it over, think, think, think! Find out what your contemporaries are planning to do. The so-called depression, through dire necessity, revolutionized industrial art. Now, more than ever before, the challenge to artists is without bounds.

★ Again reverting to February “Asides,” you will recall we wrote of the newly organized National Art Council for Defense, located in the offices of the Architectural League of New York, 115 East 40th St., New York City. Have you investigated? We repeat the address in order that you may write directly for information, please do! Have you con-

sulted your local agencies about the organization of a like council? The director of your museum, president of an advertising club or head of the Chamber of Commerce are the ones to start such a ball rolling. You are the one to make the initial suggestion if nothing, to date, has been done. The main purpose of this national council is to establish a file of every artist who may fit into the defense campaign as a volunteer, not as a paid worker. Who can tell what future possibilities for permanency may develop?

★ We hope you have read and reread every word in the February DESIGN by Dr. Ray Faulkner, Houlder Hudgins, Robert S. Hilpert, Virginia Murphy, Ruth Lawrence, Jessie Todd and Charles Bradley. Such words are inspirational—words which help individuals combat the verbal blitz of do-or-die folk who argue art has no place in a time of crisis. Be prepared to talk them down. With their short sighted argument. Dr. Faulkner's statement: “Art and democracy are so closely tied together that when we work for one we work for the other.” It is so packed with truth and common sense it should appeal to the most rabid, Doubting Thomas. Should you, in your reading, encounter similar words, sagely said, send us the article or name of the book or magazine. If it be but the name be sure to send its source, author, publisher and date.

★ Have you a sketch club or class for adults in your community? If so keep it going, don't forsake this excellent means for growth and relaxation. Possibly you feel you are being selfish and frivolous if free time is spent in this manner. Well, there are seven evenings a week and two or three hours from one evening, utilized for freeing mind and spirit in painting or sketching will make for far more coordinated volunteers. We have found such a weekly group and know whereof we speak. On Friday evenings in the studio of Buk and Nura Ulreich, gather some fifty people; painters, commercial artists and those who love to draw but whose routine duties include no such personal expression. It has, of necessity, become a private sketch class for after all, the walls of even a big studio are inelastic. Instead of the usual pattern of row on row, class room formation, the model poses in the center of the room, slightly elevated. Over her low dais is thrown a brightly spotted original rug, designed and hooked by Nura. Backs to the wall, artists with chairs and tabourettes, fill the circumference of the room. From 7:30 'til 10 the poses last for 20 minutes. Silence is broken only by the low playing of a symphony as Buk keeps the radio dial on WQXR, a local station with recorded programs uninterrupted by commercials. Occasionally he changes the tempo with a rumba record on the victrola. The last half hour poses are but five minutes in length. Nura plays hostess and after a good evening of work serves coffee and cake to all who stay for talk or dance as the night's fancy dictates. Friday nights are bright spots to anticipate. There are hundreds of artists in the tremendous city of New York who have just such an oasis where they may renew energy and gain respite. Tell us about your recreation or a similar nature.

★ And speaking of dancing. If you are planning a trip to New York in the spring but have not decided definitely as to time why not have it coincide with the National Folk Festival, sponsored by the New York Post. The opening date is May 4th. The place, Madison Square Garden. Ella G. Sonkin, instructor, special dancing course, College of the City of New York, writes: “The square dance is a tradition of democracy . . .

"You swing yours and I'll swing mine, though
I'd rather swing yours any old time."

"The Swing" is only part of that fine old tradition of square dancing on Saturday nights. Young and old, tall or short, rich or poor, farmer, housewife, miner, lumber-jack, cowboy all meet together for pleasure and recreation. It is truly democratic in action to the tune of fiddle, guitar, dulcimer or just the human voice."

Square dancing, we feel, is one of the most colorful arts. Did you know there are several record albums available of "squares," "rounds" and reels"? The same old tunes and calls our grandmothers knew, plus the added help of printed information. Have you tried square dancing in school? Formations, music and rhythms might be used as subject matter for a project. It's a chance to delve into geographical lore; periods when certain dances were done, what influenced the type, what costumes were worn, architecture and means of transportation all fitting into your scheme. Any project carrying the added attraction of a tune will win and hold the student's interest.

★ The WPA in New York City is organizing a camouflage class, no fee, for artists who wish to learn this necessary "concealment art" the better to discover a niche where he may serve a purpose in defense. We had hoped the prospectus would be ready to pass along to you in this issue. It is not. The first class and other pertinent information will be reported in April. We have, however, an article written by Homer Saint-Gaudens, now a lieutenant colonel in the Corps of Engineers. It's topic is "Concealment Needs." It was printed in the January, 1942, issue of "The Military Engineer." We suggest you investigate. Go to the magazine files of your library or to an engineer who would be glad to give information. Workable problems for your own community offer themselves as excellent possibilities for student planning. You may, in your efforts along this line, evolve a new means for protection which would prove of mighty import to the government. To quote Homer Saint-Gaudens: "The first thing to remember about camouflage is that it must be good or something awful may happen."

Since the beginning I have never been sure as to whether camouflage is an art or a science. Certainly it started out as an art with a paint bucket. Probably it is both.

There are two kinds of camouflage because camouflage is not always absolute hiding. There is front line concealment against camera detection and artillery fire. There is rear-area camouflage of vital areas known to the enemy, which should be blurred from the visual observation of bombers. Field camouflage is just about what it was in World War I. Keep up your discipline. Remember your shadows. Wire in your paths. Do not widen your roads. Carry roads past all vital objects. Be sure to work from inside out. Remember that the top and the bottom of a leaf are different colors. Do not forget the thick end of a branch grows next to the tree. Think of textures. Use your head!"

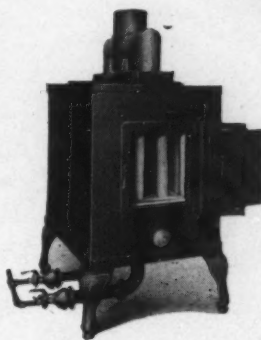
This article was crammed with information and there are dozens of practical approaches to this all-important subject of concealment. Boys would prefer to work out problems like this than to play ball. If your local research fails to bring forth sufficient information we suggest you write directly to the Department of Military Engineers, Washington, D. C.

★ More readers have written for information as to where to send for the booklet on paper uses offered by Birmingham and Prosser, Paper Company. Write to: Miss Katherine Schenk, care of the foregoing corporation, 10 East 40th St., New York City, or 128 South Sagamon St., Chicago, Ill.

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We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

Glass: The Miracle Maker

● **GLASS: THE MIRACLE MAKER**, by C. J. Phillips of the Corning Glass Works, has just been published by the Pitman Publishing Corporation, New York. This only comprehensive book on Glass covers History, Manufacture, Chemistry, Physical and Mechanical Properties and Applications. Hitherto no book has treated more than a phase or two of Glass and there has been nothing on the countless vital applications.

As a source of suggestions for new products and improved production methods, many of them essential in defense, this book meets the needs of engineers, industrial designers and executives, students. For general readers it is, even without the three more technical chapters on chemistry and mechanical and physical properties, a complete and understandable story. For executives and workers in glass plants it clearly gives a detailed picture of manufacture and technology.

The author first treats hand glass processes and then proceeds to the more involved machine processes. His is the most extensive available material on mechanical properties. Of the chapters on application, that on Glass and Illumination stands out as comprehensive. There is a complete, separate chapter on Fiberglass.

Curriculum Materials For Art Education

● **Curriculum Trends and Recommendations for a 12-year Arts and Crafts Program** is the title of a pamphlet prepared recently in the University Curriculum Laboratory. This pamphlet (CURRICULUM BULLETIN No. 40, 30c.), summarizes typical courses of study in this field. Specific suggestions are given for the organization of such a course either on an integrated basis or as separately guided activities.

The following series of units will be of interest also, because they lend themselves nicely to constructive art activities: **The Adventures of Puck: An Appreciation Unit** (CURRICULUM BULLETIN No. 25, 60c.); **Robin Hood: An Appreciation**

Unit (No. 26, 50c); **Brazil: A Land of Opportunity** (No. 27, 50c); **Marco Polo: A Study of Ancient Cultures** (No. 44, 50c). These units are adapted to all grade levels and include suggested approaches, activities, materials, teachers' references, etc., together with suggestions for correlations with various subjects.

These pamphlets may be obtained through the University Cooperative Store, Eugene, Oregon. A complete annotated list of bulletins now available may be secured from the same source. The subscription price to the CURRICULUM BULLETIN is \$5.00 per year.

The Psychology Of Color

● Most people are aware of the strong emotional influences of color. That color, however, has a physical action on the body has long been subject to debate. From a color laboratory in New York comes a series of interesting notes on the so-called psychology of color which have been taken from various scientific sources.

Many authorities are of the opinion that colors affect the body whether or not they are seen by the eye. In other words, human flesh is credited with having a radiation sense not unlike that of a plant. Reflex actions are in two directions. Warm hues, like red and orange, cause an attraction to stimulus. They tend to cause greater muscular tension and thus to increase blood pressure, pulse and circulation rates. Cool hues, like blue and green, decrease these "tonus" conditions and hence retard the pulse rate. The neutral point of the spectrum lies at yellow-green, where no reactions seem to occur.

One scientist claims that yellow and purple have the best effect on human metabolism. Another states that blues and ultra-violet act on the superficial layers of the skin, yellow acts on the blood, while red and infra-red penetrate to deeper layers of the flesh.

It seems logical that there may be some physical connections between the colors of the spectrum and the qualities we assign to them—warm, cold, advancing, retiring, etc. At any rate, the subject is fascinating and scientists, thankfully, are today delving into these mysteries of color which have intrigued mankind since the beginning of time.

Color is a highly psychological study. Inherent in the makeup of all of us are many curious associations and impressions gained when the major hues of the spectrum are presented.

Red as a color seems hot, dry and opaque in quality. Being sharply focused by the eye it suggests angular forms. Orange is less earthly than red. It is warm rather than hot, and also dry. Its appearance is glowing and somewhat metallic. Yellow is also warm and dry, but also very luminous. Where red is bulky and heavy, yellow is more sunny and spatial. Being the color of highest visibility in the spectrum it is sharp and precise in form. Green is cool and moist in quality. Blue is cold, wet and suggestive of things transparent—sky and water. Because blue is a retiring color and tends to blur on the retina, it suggests round and soft rather than angular forms. Purple is cool, refined and extremely atmospheric. It is remindful of shadow and distance.

While these generalizations are frankly emotional they seem to find confirmation in the associations of most people. Designers and users of color in printing and advertising may perhaps study them with profit and through them find more expressive ways of featuring color.



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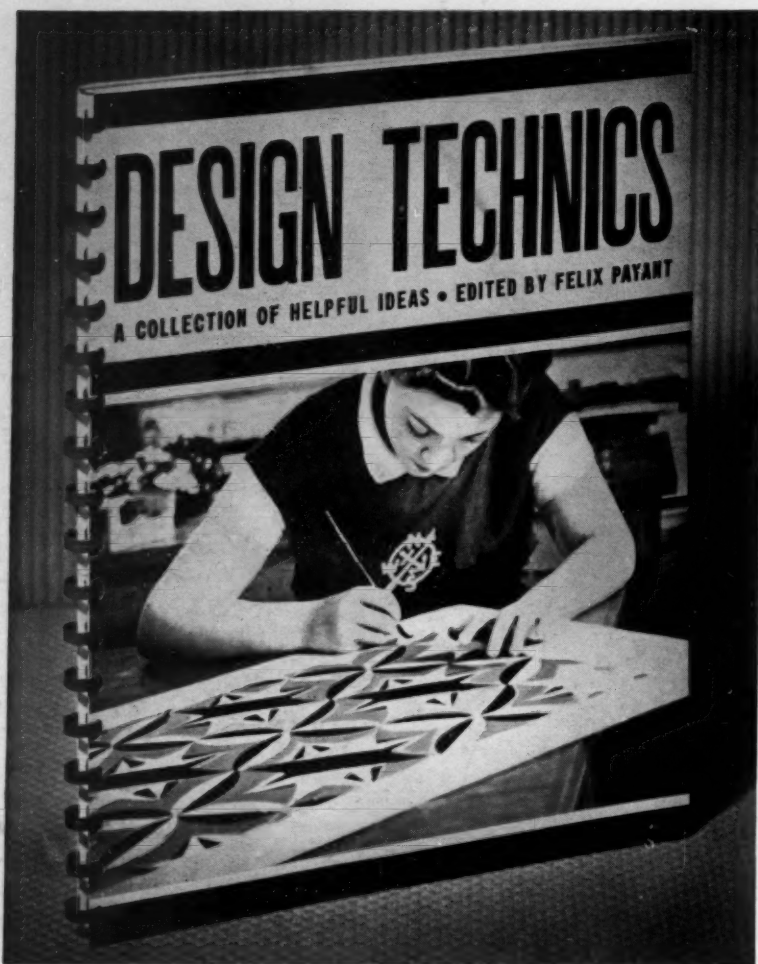


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